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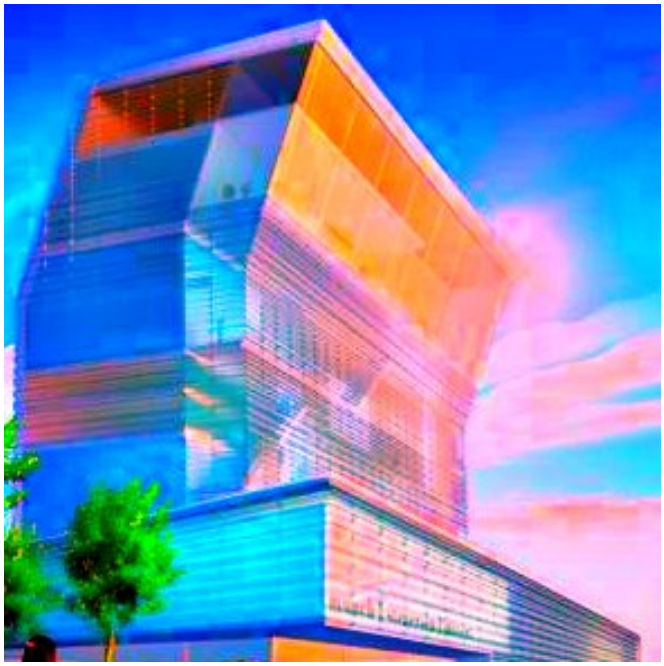

Lambda, Issuefied.

Master Thesis in
Society, Science and Technology in Europe (ESST)

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First there's lights out, then there's lock up
Masterpieces serving maximum sentences
It's their own fault for being timeless
There's a price you pay and a consequence
All the galleries, the museums
Here's your ticket, welcome to the tombs
They're just public mausoleums
The living dead fill every room
But the most special are the most lonely

"All the Rowboats", **Regina Spektor** (2012)

Acknowledgments

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This study would not be possible without all the people who agreed to share their experience with the process around the new Munch Museum in Bjørvika and how they saw the Edvard Munch legacy embodied: I am truly grateful.

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Jeta Limani Andreassen

Oslo, 1 October 2012

Abstract

This thesis aims to contribute to the on-going discussion in the field of architectural theory about public participation in the urban and architectural planning processes, as a practice of coproduction of spaces and societies. In an attempt to understand how the public is constructed in these processes and the role it may play, the thesis draws from the discussions in the field of Science and Technology in Society (STS) studies, particularly by scholars working with the actor-network theory (ANT). This research focuses on the controversy around the new Munch Museum in Bjørvika, Oslo - the so-called Lambda building - and its role in constructing "the public" in the planning process. Public buildings are usually a result of long deliberation processes that in their essence deal with envisioning and imaging the future public spaces. These processes involve an array of actors in the shape of decision-making bodies, architects, urban planners, and even materials. Yet it is "the building" and "the public" that are integral parts of planning and creating public buildings and spaces. What this thesis explores is who, what and how shapes "the public" in the case of the new Munch Museum. ANT scholars argue that technical and scientific objects have the capacity to become a "tool for democracy" and create a public around themselves by being associated with certain issues. Taking this as a starting point, the study examines how the object of Lambda – a building which exists in materialistic form only as images and textual descriptions of itself - brings about the emergence of "the public" in the process of planning for a new museum for Munch's collection. The study traces the forming of the public in the controversy through the perspective of Lambda as a boundary object by looking at matters of concern that different actors in the process articulate. For each of the actors, Lambda represents a different reality. As a result, it is no longer only an architectural expression, but a multifaceted object whose agency in the process is visible through the different issues it evokes in the actors. The image of Lambda becomes thus in practice an 'issuefied' object - resonating with the different issues and concerns around which the public takes shape.

Keywords: *Architecture, actor-network theory, public participation, issuefied objects, boundary objects*

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1. Introduction

Participation of the public in the planning processes is increasingly being recognized as a way of successfully co-producing public spaces, built environment and societies. It is a striving for implementing democracy and ensuring transparent governance, and not the least providing a better architecture for the society (Jenkins & Forsyth, 2009). Enacting this public in a meaningful way, however, is being proven as a challenge that yet has to be solved. Studies show that many democratic societies struggle with effective engagement of the public in the planning, despite existence of technologies of participation such as the public hearings and debates (Richardson & Connelly, 2005).

This thesis attempts to contribute in investigating the ways in which the effectiveness of public involvement can improve, by looking at the practices through which "the public" is constructed in these processes. Drawing from recent debates in the field of science, technology and society (STS) studies, this research questions whether "the public" in architecture planning can be constructed around issues of concern, rather than from pre-determined entities (Asdal, 2011; Jónsdóttir, 2012; Marres, 2007).

This study takes on the controversy surrounding the building of a new Munch Museum in Bjørvika, the so-called Lambda, in order to explore how "the public" emerges in this process. It focuses particularly on the period from when Lambda enters the debate as the new home for Edvard Munch collection in 2009, and until the decision of the Municipality to halt the implementation of the project in December 2011.

In March 2009, Lambda had been unanimously chosen by an expert jury as the best concept for the new museum building in Bjørvika. After years with discussion and

anticipation, Oslo would be getting one the most modern art showcases in the world for the artwork of its beloved Munch: a glass-glazed, fourteen-storey high block with a 'dent' on the top. Edvard Munch is widely considered the national pride of Norway and the country's most important contribution to the history of art, and the new museum in Bjørvika aimed at strengthening this connection between the country and the (Byråd, 2005).

The building designed by Herreros Arquitectos was the only entry that had the potential of becoming a "statement of its own time" (Jury's Report, 2009). Lambda maintained to be a vertical counterpoint for the Norwegian Opera House, with its shape highlighting the building's significance as an important margining point between the city, the sea and the Akerselva River (ibid., 2009). The new glass-glazed building on the seafront was also considered by many to be a brilliant opportunity to reiterate the importance of Munch and his art for the Norwegian society, as well as properly take care of his artwork. Oslo Municipality's commitment to preserving Munch's legacy, as the owner of the collection, had been previously put into question, as the state of the current museum, built in 1963 in Tøyen, was continuously deteriorating and the institution was struggling to attract visitors (Henrichsen, 2012).

What was presented as the strengths of the project, such as the "light and communicative" external appearance and the volume that "presents itself as alive" soon became the very points for criticism in public. A range of actors were unsatisfied with its appearance, volume, and impact on the surrounding, while the community in Tøyen did not want the museum to move at all. In the almost three years of its 'social life', Lambda

continued to be a topic of heated debates, which reached new peaks as the municipality was inching its construction in practice.

However, regardless of opposition voiced in the press, Lambda continued in the design process. Museum user groups worked closely with the architects to adapt the concept to the actual museum needs. It seems as though it never occurred to anyone involved in the project that Lambda could risk not being realised (Slyngstadli, 2012). Until the municipal elections came, that is. A few political moves later, the balance of political support for Lambda was completely disturbed. It was of little help that those in favour of Lambda and everything it represented started rooting for it in the media – Lambda had already gotten its thumbs down. What was to become a safe haven for Edvard Munch's artistic legacy to the city and the latest architectural attempt to "put Oslo on the map" (Skaug, 20120) turned into yet another shelved architectural project.

Taking the dynamics of this controversy as a starting point, this research examines the role of technologies of participation and the potential of material representations of buildings to construct "the public". STS scholars point out the capacity of objects to facilitate the enactment of public, by serving as placeholders for related issues with a broad range of impact (Asdal, 2008; Marres, 2012; Marres & Rogers, 2005). These objects are loaded with and used to evoke issues around which a public is formed and acts, as shown by the study on teapots and environmental issues in the UK (Marres, 2012).

The underlying question in this research is how do material representations of Lambda facilitate the construction of "the public" in the process of planning for a new Munch museum? Departing from this point, I initially examine the potential of Lambda's materialities to create an object that evokes issues and causes public engagement. Then, I look in more detail into of the potential effects of these issues to bring about the emergence of an "issue-oriented" public, by investigating the practices of imaging and enacting "the public" in the planning of Lambda.

In the planning process, Lambda exists as "a building" only in the form of its material representations, i.e. drawings, images, 3D models and textual descriptions. As such, its impact when constructed is imagined and a result of the different interpretations actors give to images. In order to investigate what meanings do these materialities carry for each actor, I study the discussions on the presumed effects of two of the building's features: it's glass façade and urban impact on the surrounding. The arguments of the actors are traced in order to understand how Lambda comes to resonate with a multitude of issues that do not pertain only to its technical and material characteristics, but also to larger and seemingly unconnected discussions.

In order to explore the role that Lambda, as an architectural object of discussion, has in constructing the public, I look into the issues that Lambda raises for discussion. The emergence of "a public" is then traced back to the most vocal representatives of different issues, and in a parallel to "the public" constructed through mechanisms for public involvement used in this process. The aim of this exercise is to understand whether there are potentials in utilizing issue-oriented practices of enacting the public in processes of public planning, particularly those involving public buildings.

2. Theoretical framework

This chapter provides a short introduction into the field of science and technology in society (STS) studies, particularly in controversy studies, and the possibilities for adopting the same approaches to the theoretical study of architecture. It discusses the potentials of using actor-network theory for research of the "social life" of architecture, focusing particularly on the agency of non-human objects that this theory propagates. Concepts from the STS debates on public involvement will be introduced, to discuss the practices of construction of "the public" in architectural and urban planning processes. Special attention is paid to introduction of concepts such are actors, boundary objects and issue-fied objects, which are key to analysing the role of architectural objects as "tools for democracy" (Asdal, 2008) in this thesis.

2.1 The field of STS study

Study of Science and Technology in Society, as self-explanatory in its name as it may be, is an interdisciplinary field that focuses on the study of scientific knowledge and technology creation as a social practice rather than an established fact-discovering activity. Of particular study interest in STS is the role of science and technology in political practices and policy-making as tools for democracy (Asdal, 2008: 13), which is also an issue that resonates throughout this thesis. According to STS there is no pre-existing division between "science" and "technology", and "society"; reality is generated through practices of diverse actors and material resources (Moser, Brenna, & Asdal, 2007: 9). STS scholars maintain a principle of symmetry in their accounting for construction of scientific knowledge, underlining that the same causes and social explanations can account for both, true and false, beliefs (Scott, Richards, & Martin,

1990; Sismondo, 2010: 42). This symmetrical approach reveals the dynamics of how scientific knowledge is produced, giving insight on the debate between actors that leads to establishment of certain claims as facts. The notion of symmetry, however, is taken to a new level in the actor-network theory (ANT) approach to STS, which accounts for the social and material worlds as a result of network of heterogeneous actors. This "supersymmetry" (Sismondo, 2010) in ANT means that one does not distinguish between human and non-human actors, as the only way of ensuring indiscriminate analyses of scientific knowledge and technical object creation (Latour, 2005; Sismondo, 2010). ANT rather focuses on actor's effect in the network as a proof of its agency, and action as a main characteristic of an actor. Before introducing in a greater detail the studies on controversies, as cases where this action is visible at its best, I shall discuss the actor-network theory and its potential for application in architectural analysis.

2.1.1 Actor-network theory and study of architecture

Actor-network theory (ANT) is a materialistic approach to studying STS, which attempts to break the classic divide between the 'nature' and the 'social' in social studies (Asdal, 2010). ANT argues that the social and natural are constructed and 'reassembled'- an analogy that is developed as a parallel to the builders' activity (Latour, 2005). Instead of pre-established social categories and absolute truths, ANT sees actors and networks, where actors' existence is conditioned by the networks they are connected to and which they represent (Latour, 2005; Law, 1992; Sismondo, 2010). This abolition of pre-existing social structures is meant to account for a "nature" and a "social" that are not defined on beforehand and are not a given in order of things, but come into being as entities with ascribed characteristics and agency. These are a result of the relations in the network,

which are constantly constructed and arranged anew, thus rendering it impossible to decide *a priori* whether people are always the subjects, or if objects too can have an effect on people (Moser, et al., 2007: 30).

From this initial distinction in approaching the social it is easy to see why actor-network theory is appealing as a study methodology in a variety of fields not restricted only to science and technology. The possibility of everything around us being constructed by the networks of humans and objects is in particular easy to relate to for those, like myself, coming from the field of architecture and civil engineering. ANT's approach provides a good ground for analysis of the connection between the social and material worlds created through architecture, as some recent endeavours to combine these two fields have shown (see e.g. Fallan, 2008; Ryghaug, 2002; Yaneva, 2009b, 2012). For in the heads of architects too the whole that one sees is a result of a network of much smaller entities that work together to make things happen. Albena Yaneva, one of the leading ANTers exploring the fields of architecture and museum studies, underlined the potentials of STS taking up the architecture studies, specifically since, in many cases, human actors involved ignore the agency of buildings in the process of making (Yaneva, 2008). The dynamics of the architectural processes, not only those confined to the practice and construction site, but also in public deliberation can be understood better by accounting for the multiplicity of human and non-human actors that take part.

In ANT key to any actor's existence in the network is its agency, or the capacity to act. Agency is an effect of networks, not prior to them and it is always presented in an account as doing something (Latour, 2005: 53; Sismondo, 2010: 72). This means that when approaching a study subject, ANT puts weight on the movement in the process, the

emergence of actors and entities, rather than just taking it for granted that these actors and entities exist and have predetermined agency. An actor can be anything, human or non-human, as long as it is the source of action, has an effect on the network around it and this effect is traceable (Latour, 1997; Law, 1992: 383). This means that according to ANT, non-humans act on same premises as humans-they have interests and they enrol others to promote these interests, and can impact the network just as any human would.

While some scholars find ANT's blatant disregard for predetermined social categories in great distaste (Bowden, 1995: 75-76), the greatest bone that social scientists pick with ANT is the agency of non-humans. ANTers in their defence claim that non-human agency is all a matter of analytical discourse and traceability of the agency, and should not thus be considered insulting to humans (Latour, 2005; Law, 1992). However, the agency of objects and issues is difficult to trace and account for. Sceptics point out that until now this agency has been either taken for granted or accounted for in human terms, and this remains a challenge that ANT has yet to clear out (Sismondo, 2010: 72). Feminist scholars have criticized ANT for focusing on key figures and heroic stories, leaving the perspectives of the less audible actors unheard (Moser, et al., 2007; Sismondo, 2010). This result can be perhaps understood by the fact that ANT puts weight on the traceability of agency, which is usually more visible for powerful actors, and becomes difficult to document for technical objects and groups that do the "invisible work of maintaining the networks" (Moser, et al., 2007: 32).

However, for the purposes of theoretical analysis of architecture, it is precisely the potential agency of non-human objects where the ANT's appeal lies. Architects are well accustomed to relate to materials, technology, buildings and even cities as living

organisms that speak to us in human terms and impact our world on day-to-day basis. Therefore a theory that helps account for an active role of materialistic things in shaping of the social worlds is certainly worth of further investigation.

2.1.1.1 The process of translation

For agency to be traceable it must exhibit visible trials in the form of various transformations that are also called 'translation' (Bruno Latour, 2005). Translation is a process through which actors in the network achieve displacement of goals and interests in order to align these with each other. In words of Michel Callon, translation is "to express in one's own language what others say and want, why they act in the way they do and how they associate with each other" (Callon, 1986b: 75). Through translation actors attribute identity and role to other actors in the network, in order to establish relationship with them and manage their mobilization to promote own interests (Callon, 1986a: 25). Through this process, spokesmen emerge. These are actors whose perpetual task is to delineate their own group, justifying its existence, invoke rules and definitions and measure up group's definitions against the other groups (Latour, 2005: 31).

Callon identifies four moments of translation: problematisation, interessment, enrollment and mobilisation of allies. Of these four moments, it is the problematisation and interessment that are of particular interest for this thesis, as they have been used to identify and describe the actors and the issues in the Lambda controversy. Problematisation is the first phase in the translation process and consists of two elements: interdefinition of the actors in the network, and definition of the problem, or setting up of Obligatory Passage Points (OPP) around which all actors are involved. This phase describes a system of alliances between entities, through defining its identity and goals

(Callon, 1986b: 59-61). On the other hand, the process of *interessment* sums the actions through which an actor attempts to impose and stabilize the very same actors and entities it identified in the problematisation stage. *Interessment* is how actors interpret the roles of other actors in the network, the associations between them and the objects, devices or issues used to lock other actors into place (Callon, 1986b: 65). Only after successful *interessment* can the actors be enrolled in the network and the work on mobilisation of allies can start.

In simpler terms, an effective translation process relies primarily on successful problematisation and *interessment* of actors in order to build an actor-world from entities (Callon, 1986a, 1986b). From an ANT perspective, the world we exist in is an 'actor-world' built of heterogeneous actors connected through heterogeneous networks that are re-formed and rearranged almost constantly (Latour, 2005). Existence of actor-world makes it possible for each of the actors to describe their own understanding of a particular object or body of knowledge. Therefore it is only plausible to expect that the said object/body of knowledge is a result of different interpretations and meanings that are attached to it by the sum of all actors (Callon, 1986a). Callon underlines that description of actor-worlds is essential to description and understanding of the technical objects, including here architectural buildings, which I argue can be seen with the same eye.

That which is particularly appealing about ANT is that it allows each of the actors in the network to construct the world through their eyes. In principle there is no favourite point of view, each of the actors have their own realities and an equal chance at claiming the stakes in the game, provided they have the necessary strength in their network (Callon,

1986a). This openness to presenting each actor's view, so long there is proof of their agency, ensures ANT's analytical *symmetry* and interpretative *flexibility*, both of which are key concepts in the study of controversies (Sismondo, 2010). As explained earlier, a symmetrical approach to study of controversies is meant to give the both sides of a story, while *interpretative flexibility* accounts for the fact that, until they become stabilized and accepted, scientific finds are always a subject to more than one interpretation (Sismondo, 2010: 97). This means that an artefact, such is for example the building of Lambda that will be discussed here, always has a different role in the "actor-worlds" that are created around it, i.e. always has a different meaning for a different actor.

2.1.2. Study of controversies

Controversies in STS are one of the best ways to reveal the intricacies through which scientific truths and facts become established as knowledge that is taken for granted by the society. They are a powerful tool in understanding how closure is achieved in debates involving science, technology and society (Sismondo, 2010: 107). As cases that display the social in its most dynamic form, controversies are defined as situations where "actors disagree (or better, agree to disagree)" (Venturini, 2010: 261), and are best 'served fresh', i.e. while the dispute is still unsettled, as this provides an opportunity to become an observer in the making of science (Latour, 2005; Yaneva, 2009b, 2012). They are, in other words, disputable and unstabilised situations where actors involved discover they cannot ignore each other, and which come to an end after these actors find a liveable comprise for all of them (Venturini, 2010). Disputes are characterised by extreme polarization in views and stances, and generally all participants consider their position as the correct one. ANT aims at balancing rationality in controversies by providing multiple

accounts from a multitude of actors (Sismondo, 2010: 98). By looking at actor-worlds it is possible to see how actors define other actors in the network, what tools do they use to promote their interests and positions, and generate mobilization.

In studying controversies using ANT framework, one is encouraged to "just observe" (Venturini, 2010: 259) and focus on the action, i.e. the agency that leads to emergence of actors and the network between them. Cultural and social context of the controversy, as well as framing of issues, can appear only after actors have spoken, after networks have been traced, and only to the extents of actor's agency (Bruno Latour, 2005). To be studied, controversies must be traceable. This is directly related to the traceability of the agency of actors involved in the controversy. A study of controversy involves a mapping activity, where actors, groups of actors, issues they identify and networks they create are simply put on paper, without making further assumptions (Latour, 2005). Advantages to using ANT in controversy studies, which also are key principles to the approach, are the freedom of choosing theories or methodologies for observation, conducting these observations from as many viewpoints as possible, and listening to actors voices rather than personal presumptions (Venturini, 2010: 260). In conclusion, controversies provide an exciting and dynamic possibility to opening the *black boxes*[1] of science and technology, as a means to demonstrate that science and technology too are a product of social activity.

[1] These processes are generally *black boxed* by the society, which does not witness the intricacies of knowledge creation and how debate leads (or does not lead) to acceptance of one belief as the truth. In STS studies, the concept of *black box* is employed to refer

2.2 Literature review

Buildings are very often analysed only after their construction, and not in the process of their making, i.e. during their planning and design (Yaneva, 2009b). Architecture and the process of designing a building are understood by the society as a linear, black boxed process-a process where great buildings are products of great men (Conway & Roenisch, 2005). But as the research of some STS scholars shows, a building is a result of an elaborate process of trial and error involving different decision-making bodies, architects, designers, technologies and materials. It relies heavily on teamwork, peer consultation and, often, negotiations of goals between the building's owner and the policies. This is particularly true of design processes for buildings of public importance, particularly of art museums as shown by Albena Yaneva in her study of the addition for the Whitney Art Museum (Yaneva, 2009b). Thus when speaking of the processes for planning of public buildings, special attention has to be paid to two key elements: that of "the public" and "the building", each of which will be discussed in the following paragraphs.

2.2.1 Construction of "the public" and its involvement in the planning processes

Planning and design process for a public building, as mentioned previously, is a complex endeavour that results in co-production of spaces and societies, places of interaction and opportunities for exercising democracy (Apostol, 2007; Michialino, 2006). Discussion of architectural design process of public buildings, such is the case of the new Munch Museum in Bjørvika, inadvertently takes on the point of participation of the public in the planning process. While this is increasingly being considered as a matter of importance in architecture theory, with scholars like Forsyth, Richardson and Conway

speaking of participatory approach in design, “the public” still remains an entity that is vaguely defined and dealt with (Conway & Roenisch, 2005; Jenkins & Forsyth, 2009; Richardson & Connelly, 2005). An investigation on how “the public”, as an integral part of the process, is constructed is therefore key to understanding the public planning processes.

Public involvement in architectural and planning process can also be addressed in a parallel to the recent discussions on public engagement in debates about science and issues (see e.g. Callon, 1999; Irwin, 2006). Accounts from this field show of an increased emphasis on the importance of involvement of the public in discussions about scientific issues, with new models for this purpose being tried out in forms of hybrid forums and public debates (Callon, 1995, 1999). These models point out to the definition of expertise and the relation between the experts and the laypeople as the key to constructing and involving the public (Callon, 1999; Collins, 2004; Irwin, 2006; Jasanoff, 2005).

Callon (1999) for example in his analysis of three models of public involvement accounts for different definitions of “the public” and its involvement in technical debates: a) as an entity that is stripped off knowledge and which can be involved in the process only in the capacity of the informed; b) a group of informed individuals that possess specific, particular and concrete knowledge and competencies, and can thus enhance the debate on certain premises; and c) a ‘concerned’ group made of individuals involved in a collective action and with knowledge specific to their experience, or “interactional expertise” as Collins (2004) suggests in another paper. This classification of public participation models assumes the existence of certain conditions prior to the construction of “the public” in the debate, such as for example possession of certain knowledge and

expertise. But how can we account for emergence of "the public" while the debate is on-going, when neither of this models can be applied? When the expertise is not easily defined or the discussion pertains visions for the future, values and tastes? When the future of a building is discussed for example?

In his analysis of the public debate around the genetically modified food in the UK, Irwin (2006) suggested that issues and issue framing are important elements to be considered when discussing construction of the public. In what is called an "issue-oriented" perspective on public involvement, scholars maintain that articulation of issues can account for public involvement in politics and science, and the role of public can be determined by focusing how issues are formulated as objects of widespread concern (Asdal, 2008; Marres, 2007). Consequently, issue articulation is put in a direct relation with emergence of committed citizens, who in practice represent the public. While this gives the concerned citizens' perspective to the construction of public, in Marres' own claim, it does not answer the question why "issue formation" is crucial to democracy (Marres, 2007). This thesis attempts to contribute to answering that question, by illustrating how issue-constructed public can impact the network more than the procedurally enacted public.

2.2.2 Boundary objects and "issuefication" of objects-discussing a building that is not there

In order to better understand how the public was constructed in the case of the new Munch Museum in Bjørvika, it is essential to explain the object of the controversy. The controversial Lambda building is not an existing, physical building, but it is a building that was in the process of being put into existence-a building in the making

(Yaneva, 2009b). In this process, Lambda assumes its 'built form' through written texts, two-dimensional drawings and three-dimensional models, oral presentations of its features and endless trials of its materials and technical solutions. Lambda that is discussed by the actors is the material representations of a vision and a future, carrying a different meaning for each of the actors in the process. For each of the actors in the debate, the building holds a different set of issues, meanings and values. It is used as a mean to 'translate' actors' interests into issues that mobilize other actors for the purpose of achieving their specific goals. As an image, Lambda is key to creation of support and objection in the process.

To understand how the vision of Lambda comes into being as an object, the notion of 'boundary object' as defined by Star and Griesemer (1989) is employed. This analytical concept pertains to those objects that inhabit several intersecting worlds and, simultaneously, meet the informational requirements for each of them (Star & Griesemer, 1989: 393). Boundary objects have different meanings in different social worlds, yet they are recognizable in all of them, which makes them a 'means of translation'. These objects display enough plasticity to make them adaptable to local usages, yet they are robust enough to "maintain common identity across sites" (Star & Griesemer, 1989: 393). Through boundary objects actors from these different social worlds manage to communicate in a common language.

As a product of actors' translation, the imaginary object of Lambda becomes loaded with issues-a placeholder for the matters of concern that are relevant for each actor. This processes when different issues are 'pasted' on a single object, causing it to resonate with the same matters of concern is called "issuefication" (Marres, 2012; Marres

& Rogers, 2005). In her paper on issuefication of teapots employed in the UK as placeholders for environmental issues, Marres (2012) underlines that for as long as objects resonate with issues, they become political. She suggests that in order to account adequately for the "politics of objects" one has to explore the "normative range" of the object itself, that is the range of issues it embodies (Marres, 2012). In the perspective of American pragmatist political philosopher John Dewey (1955), Marres points out, special attention must be paid to problematisation of things in order to be able to properly account for the extent of normative effect of objects in politics. In this sense, STS scholars suggest that deployment of issuefied objects in political technologies, particularly those of public discussion, have the potential of becoming "tools for democracy", i.e. tools for public involvement and democratization of processes of deliberation, as well (Asdal, 2008, 2011; Marres, 2007).

This is why a study into the effect of Lambda as an object in construction of public in the controversy of the new Munch Museum in Bjørvika could lead to better understanding of public involvement in the planning processes. What is of interest to this thesis are the existing practices and mechanisms that form "the public"? What is the role of technologies of participation and tools of imagination in this process of constructing "the public"? How is "the public" imagined and enacted? Is "the public" a pre-existing actor or an entity that emerges through framing and discussion of issues?

Tracing the issues and actors who emerge around them shall hopefully provide an answer to some of these questions.

2.2.3. Contributing the field of STS and architectural theory

The theoretical study of architectural processes is a topic that has a potential for extensive studies, and the use of the STS approach to study these is a relatively new undertaking that has been gathering foothold in the actor-network theory (ANT) and the controversy studies. Until recently, buildings have been researched as objects after their construction, while little light has been shed on the processes that actually involve making of the building. This thesis attempts to contribute directly to the theory of architecture on processes of public involvement in planning and design processes, as well as further test out the possibilities of using ANT in architectural analysis.

In applying the ANT approach, this study follows on the footsteps of the work conducted by Albena Yaneva, Manchester University, who has extensively drawn from actor-network theory in her research of architecture. Yaneva's work however focuses on ethnographic study of the architect's practice, in the same fashion as Latour and Woolgar study the laboratories[2], and mapping of controversies in architecture (see e.g. Yaneva, 2009a; Yaneva, 2009b, 2012).

This is not say that fields of STS and architectural theory have never been combined before. The agency of architecture is, for example and issue that has been explored in the works of architect Lisa Findley, who examines the potential of cultural agency of architecture, by analysing buildings of cultural institutions for the indigenous communities and their role in implementing cultural politics (Findley, 2005). Meanwhile, Thomas F. Gieryn explores the agency of buildings by analysing a scientific building and how it interacts and impacts the space, movement and creativity of its inhabitants (Gieryn,

[2] Yaneva's "The Making of a Building: A Pragmatist Approach to Architecture" (2009) is an ethnographic study of internal processes in the office of architect Rem Koolhas while dealing with a controversial project, i.e. of Whitney Museum addition in New York.

2002). On Norwegian level, the research of political scientist Marianne Ryghaug (2003) into how architects consider and implement issues concerning energy efficiency and sustainability in their work gives an example of successful application of ANT in study of architecture (Fallan, 2008).

What this thesis attempts to do is combine concepts from ANT theory in accounting for the translations that lead to issuefication of buildings as a part of public discussion on architecture. In employing notions from STS discussions on public involvement and participation, the study is meant to explore the capacity of "issuefied" architectural objects to serve as "tools for democracy".

3. Methodology

This chapter presents the methodology and research design used in this study. It is based on a qualitative approach to the case study of the controversy on Lambda building. Main data for the purposes of the research have been gathered through semi-structured, explorative interviews, with additional research conducted in qualitative content analysis of newspaper articles and official documents related to the case. The following presents a brief description on practices of data gathering and a discussion on data's relevance.

3.1 The case study

Case study method has been chosen for this particular research because it provides an empirical way of studying contemporary phenomena and controversies, especially when boundaries between phenomenon and context are not clearly defined (Yin, 2008: 18). According to Yin, this method allows research into issues that explore the "how" and "why" certain phenomena occur, while it gives the researcher an opportunity to deal with a large variety of documents, in addition to direct observation and interviews with the actors involved (Punch, 2005; Yin, 2008).

The advantage of using the case study, as Yin points out, is that it provides an opportunity for expanding the current pool of theoretical knowledge through analytic generalisation of research findings. Given that this research traces the emergence of actors and issues, the methods of case study was chosen particularly as it enables focus on the action itself, on the process, rather than just the results (Yin, 2008). They provide also an insight into the individual experiences of the actors involved and a qualitative understanding of how the case has unfolded.

Interviews were a natural starting point for the qualitative analysis, given the purpose of the research. They were understood and executed in the most basic form of their definition, as "conversation that has structure and purpose" (Kvale, 2007: 3). The aim was to learn from interviewees' experience and actions on how they perceived and imagined Lambda, the issues they identified with the building, and how they experienced the shaping of "the public" in the process of discussing the new Munch Museum. They were designed in semi-structured and explorative format in order to allow interviewees enough space to discuss issues that they themselves found important. Data from newspaper articles, official documents, websites and publications have been used throughout the study, both in preparation for the interview and as additional data sources.

The interview questions were formulated in such a way as to indirectly examine the respondents view on issues that have influenced their perception of Lambda and what was taken for granted. Respondents were particularly probed on their views on the involvement of expertise and public in the case, values that they associate with the Munch collection, as well as understanding of the decision-making process. A specific set of interview questions was developed for the architects at Herreros Arquitectos, who were contacted and asked to share their experience with the process.

3.2 Providing valid data

Interviews as a qualitative data collection method are impossible to reproduce with the same results, and thus they carry a potential subjectivity when data is to be interpreted (Kvale, 2007: 3). As such they are object to validity claims, i.e. to what degree they are truthful to the social they represent (Punch, 2005). However, when employing qualitative research methods, one makes a conscious choice of being more

concerned with *authentically* conveying the viewpoints of those experiencing the studied phenomenon, than matching an abstract construct the empirical data (Neuman, 2006: 196). The empirical data provided here are just one way of telling the story of the controversy around the Lambda, but the story told is authentic to how the people interviewed experienced it.

As a way of obtaining some validity to empirical claims in this study, special attention has been paid to supporting these claims with data gathered from multiple sources. This is why, while interviews represent the foundation of the findings in this thesis, they are corroborated also from other written sources. Selection of interviewees has also been done with representativeness in mind, as a way of obtaining a wider insight into the debate studied here (Punch, 2005).

3.3 Data collection procedures

A total of six interviews and two personal correspondences were conducted for this study. All interviewees share a common treat: they have all participated in the 'making' of Lambda at some point in the process. Their availability for an interview was also determining to the final count of interviews. A total of ten subjects were contacted by phone and/or email and asked if they were available for a short interview. Six of them agreed to direct interview, two replied by email, and two declined to be interviewed.

The list of interview subjects includes members of jury and selection committee for the international architectural competition in which Lambda was chosen, director of the Munch Museum, officer in charge of representing the interests of the museum and municipality in front of the architects, architects of the building, and two experts that presented objections to the project.

At the start of the interview, all respondents were asked to introduce themselves and their role in the process. This was used as a starting point for taking up the questions formulated during the interview framing. However, interviews eventually organically evolved into a more free conversational style, as this was increasingly showing to put respondents at ease when discussing the topic. While the questions were modified in each case, they still covered the same interview themes.

Choice of English as the interview language was purposeful having in mind the possibilities for misinterpretation in translations of the opinions. Particular attention has been paid to gender division of the respondents. The interviews were transcribed using HyperTranscribe software.

Archived newspaper articles were accessed through Retriever, formerly known as A-tekst. Priority was given to articles appearing in the national Norwegian dailies published in Oslo. Official documents compiled and issued by municipal and governmental institutions, and private organisations, as well as publications concerning the controversy, were also used to improve the detail and scope of the data gathered for this research. Documents were used to "corroborate and augment evidence" (Yin 2009: 103) obtained through interviews and newspaper article analysis. Documents were obtained through Internet searches on specific websites, direct contact with the institution and university library.

3.4 Data analysis procedures

In order to classify the material gathered through interview transcripts, newspaper articles and documents, quality content analysis method was used. This analysis method employs a set of procedures to make valid inferences about what message is conveyed,

by whom, how and to which audience (Weber, 1990). In this case, the content analysis was used to determine the actors and issues that shaped the controversy, and the perception of Lambda.

The main idea in content analysis is that different units of text (words, sets of words and paragraphs), presumed to have a similar meaning, can be synthesized into a fewer content categories (Weber, 1990: 12). This is called coding and the content categories are called codes. According to Weber, key to valid inferences from the text is to have a reliable classification procedure, which is implemented consistently and can produce same results when coding is applied by different people (Weber, 1990: 12).

3.5 Strengths, weaknesses and ethical concerns

One of the biggest strengths of interviews is that it can yield data in quantity very quickly. When they are combined with observations of events, such was the case in this study, they allow the researcher to understand the meaning that seemingly mundane activities hold for people (Marshall & Rossman, 2006). Qualitative inquiry's biggest value is that as a toolbox it enables researchers to develop concepts that can be put into use in conceptualizing and building of theory in a newly-emerging field, such is the one studied here (ibid.: 208).

The design phase also considered the challenge that interviews pose as potentially subjective sources of empirical data (Kvale, 2007) - a problem that was addressed by acknowledging that personal experiences are key to the analysis of the controversy. Where applicable, accuracy and reliability of data gathered was triangulated and verified with data gathered from other sources.

During the interview design phase, as in interviews themselves, special attention was paid to ethical aspects such as privacy and confidentiality of opinion, in this case. Great attention has been paid in conveying the attitude that the participant's view is valuable and useful.

4. Lambda: The museum of issues

The story of Lambda begins on a late March day in 2009, when a 13-member jury announced the winner of international architecture competition [3] for the new Munch/Stenersen[4] Museum at Bjørvika. They evaluate the Spanish-designed Lambda as "a complete and fully recommendable museum project that creates great potential for both the museum and the urban development" (Jury's Report, 2009: 9). In the jury's opinion, the Lambda concept managed to introduce a potential landmark standing respectfully to the east of the already-famous Norwegian Opera House. With its vertical layout and small footprint, Lambda also best met the goals of the two commissioning authorities, HAV Eiendom and Oslo Municipality, namely preserve the commercial value of the property it was going to be built on and build a modern, flagship museum for the Munch Collection (HAV Eiendom, 2009). The new building would provide a new home for over 23,000 Munch artworks, estimated in 2005 to be worth between 20-40 billion Norwegian Kroner, and which since 1963 have been housed at the Munch Museum in Tøyen (Byråd, 2005).

The mixed feelings on the winning entry conveyed by the media aroused my curiosity as an architect. I had just moved to Norway, and the discussion that was unfolding before my eyes made me wonder if it could reveal how new buildings "in the making" impacted the society, of which they would become a part of one day. A year later, I decided I would research the case in more detail for my master dissertation. This

[3] The architectural competition was a joint one for Munch/Stenersen Museum and Deichman Library, both of which would be dislocated from their respective locations to Bjørvika.
[4] Even though Lambda would house both Munch and Stenersen collections, the object of this study is only the Munch Museum, and the debate around it. Therefore throughout the text it is referred to only as the Munch Museum.

thesis on the role of architectural objects in constructing the public in urban planning processes is the result of that research.

In the three years that were to come, the new building for a Munch Museum in Bjørvika turned from Oslo's biggest chance at urban renewal to yet another shelved architectural (Grønvold, 2009). From an undertaking with seemingly strong political backing, the story of Munch Museum enacted through Lambda turned into a discussion about issues that had long been boiling underneath the surface. Initially, the actors involved in the project took it for granted that the building would be constructed regardless of the debate it stirred. Munch Museum director, Stein Olav Henrichsen recalls:

> In the beginning of the process there was the decision, and there was a second decision to build the building, so that the people that were in favour were kind of laid back and quite easy, took it for granted, that this would happen. And so the opposition to the building, which I think, was in number minor but in presence quite strong, played the ground for a very long time, and created a public opinion, without much resistance. So when the discussion in the public sphere was more balanced towards the end of the, let's say, negative decision in the City Parliament, then it was too late actually to have the influence in the political process that it might have had or maybe even should have had. (Henrichsen, 2012)

Despite the opposition it had created, the halt of the project on 14 December 2011 was generally perceived as a political decision, influenced by financial calculations (Funck, 2012; E. Hagen, 2012; Henrichsen, 2012; Skaug, 2012; Slyngstadli, 2012). Blaming it all on politics or money, however, does not answer the question how planning and discussions on public buildings are carried out in practice in democracies. As this is a

process where “the building” and “the public” form a vital part, the following chapters provide a closer examination of these two entities. What constitutes a building when it is still in discussion phase? And what processes does this “building” undergo as it is debated? How is “the public” constructed in relation to “the building” discussed? And how is “the public” enacted in the process?

4.1 Munch goes to Bjørvika

“We have gone in the same direction, and the result is brilliant”[5] were the words uttered by Oslo Governing Mayor Erling Lae, on 27 May 2008, months before the images of Lambda were to pop out from the front pages of the newspapers. Lae together with Vice Mayor for Culture, Torger Ødegaard and Culture Minister Trond Giske, during a joint press conference announced that the Munch Collection would move to Bjørvika (NTB, 2008). The presence of the three men was meant to send a clear message of political resolution for the move, which had been initiated already in 2005 by Venstre, but received no support at the time (Byråd, 2005). Each of the men making the announcement represented a different instance of interests in getting a new Munch Museum in Bjørvika. This clearly signalled that a political stronghold had been established: the undertaking had not only the backing from the municipal level, but also on the national one. A new museum in Bjørvika, built as a part of one of the most ambitious and “extensive urban development undertakings” (Oslo kommune & strategienheten, 2009: 3) that Oslo had ever seen, would meet the goals of the museum staff for better working conditions and presentation of the collection (Henrichsen, 2012).

[5] NTB. (2008). Presenterte historisk kulturløft for Oslo. Retrieved 24.08.2012, from NTB:

It would also finally signal to the world that Edvard Munch is Norwegian, a connection not many foreigners had made (Skaug, 2012; Slyngstadli, 2012).

The need for a new museum building became apparent on 22 August 2004, when masked men with firearms entered the Munch Museum in Tøyen in broad daylight, forced the guards to lie down on the floor, snapped the cables securing the paintings and escaped with the famous "The Scream" and "Madonna". It was the first ever armed art robbery in Norway, and it affected all the actors' perception of the security implications that the stewardship of the Munch collection warranted (Lae, 2004). The theft caused an outrage among Norwegians and a shift in the approach towards general risk perception. It was clear that preserving and safeguarding Munch's art required a museum building better equipped to meet the challenges of an ever-changing risk situation for a collection of this calibre. This need was officially put forward in a 2005 report of Oslo Government (Byråd, 2005). Maximum security measures against burglary and robbery, fire and water intrusion, better functionality, and internal logistics were just some of the aspects through which the risk and security issues were formulated in the report. By 2011, municipality officials ended up considering Munch Museum a potential terror target, adding up to the issues that a new building would have to attend to (Oslo Kommune, 2011; Skaug, 2012; Slyngstadli, 2012).

This change in attitude leads one to imagine that the Munch Museum in Tøyen was built in a very different political, cultural and social climate than the one prevailing in Norway after the 2004 robbery. Until then Munch's works were commonplace, adorning interiors of public buildings, student dormitories and exhibited without an apparent need for protection from theft. They were a simple celebration of Munch's

genius displayed for all to be shared equally. Until the 2004 robbery, Munch's paintings, including the two stolen ones, were not even insured against theft (Lae, 2004). The robbery not only raised practical issues regarding the museum's building, but also directly opened the possibilities for discussion of Munch's relevance for Norway and how this could be materialized through a new museum. The Munch Museum's role of preserving, promoting and exhibiting Edvard Munch's collection got a new dimension: profiling Norway as an art nation, while waging a battle with time, environmental factors and limiting physical and financial resources (Byråd, 2005).

A unanimous political agreement on the need for a new museum building had been in place since 2006, when the municipality had commissioned a feasibility study to evaluate the possibilities for building in Tøyen. However, the announcement of a new building in Bjørvika caught many by surprise, particularly since until then, the most realistic prospects for something to be built were in Tøyen, and because Oslo Municipality had not yet formalized the move. Debate on the democratic legitimacy of the move ensued in the press in the months to come, and questions were raised on whether the move was politically anchored in the constituency (Kamilla Aslaksen & Jørgsensen, 2009; Laukholm Sandvik, 2009). This became one of the points to which Lambda's opponents would return to over and over again during the discussions of the building (Horn, 2008; Skaug, 2012).

As the political majority in the City Council for the move was being secured over the summer, the public debate in the media broadened. An issue that is discussed at this time, and becomes more apparent when Lambda comes into picture, is that of reasonability behind placing an art museum on the seafront, subject to increased humidity,

salt and wind (Kamilla Aslaksen & Jørgsensen, 2009; Normann, 2009). As a concern it is raised in parallel to the deteriorating conditions of the present building of the museum in Tøyen and the consequences this would have on the collection. Many of Munch's works were in a desperate need of conservation. A NIKU (The Norwegian Institute for Cultural Heritage Research) report from 2005 states that 70 per cent of the collection of 1158 paintings are in bad condition, with those least exhibited being affected the most (Andreassen, 2005). The museum building was showing signs of aging: cracks along the depot walls and water leakage from the roof over the exhibition space in winter of 2011, were some of the issues exposed to the public in addition to widely-known problems with maintaining air humidity (A. W. Hagen, 2011; Skaug, 2012).

The move from Tøyen to Bjørvika, however, would have much larger implications than just meeting the need for better working conditions for the museum. A concern voiced clearly was that over the museum role as a tool for urban revitalization and how it was being used as a part of the strategy for localisation of cultural institutions (Aslaksen & Skaug, 2011). Cultural institutions are associated with higher quality of life and more diverse activities for the residents of the neighbourhoods in which they are placed. The decision to build the museum in Tøyen in 1963, seem to reflect the desire prevailing in the beginning of 1960s to "spread the cultural institutions to the East end of Oslo" and expand the cultural axis of the capital were key to choosing this location (B. S. Oslo Kommune, 2005). This aim to distribute these institutions, which traditionally were located in the west part of Oslo, more or less equally all over the city, is colloquially known as the "localization debate" (E. Hagen, 2012; Henrichsen, 2012; Skaug, 2012). It

was considered as the main reason why the previous attempt in 2002 to move the Munch Museum to Vestabane, in the western part of Oslo, failed (Skaug, 2012).

The Museum's move from Tøyen meant that a particular activity-infusing feature would be stripped off one neglected part of the city and given to another newly gentrified neighbourhood. Tøyen community began to mobilize against the move of the museum, holding gatherings in the local churches, writing opinions in the press and sending in complaints to the District Council and City Government (see e.g. Kamilla Aslaksen et al., 2011; Aslaksen & Jørgsensen, 2009; Fagerli & Vorkinn, 2009; Hutchings & Skaug, 2011). Many wondered if Tøyen was destined to remain the only "social security office" in the city (Graatrud, 2009). They argued that Munch Museum was placed in Tøyen with a certain mission, as this statement from the society for the Preservation of Norwegian Ancient Monuments, Oslo Branch specifies:

> The choice of Tøyen was ergo a conscious urban development measure to strengthen the area and the local community through provision of cultural capital and the creation of a cultural institution of a larger format. These intentions have been successfully realized, and that is why, a relocation of this prestigious museum would mean a considerable and undesirable weakening of Tøyen area in an urban development perspective. (Fortidsminneforeningen, 2011)

But for those supporting the move to Bjørvika, Tøyen had had its shot at harnessing the development potential by being home to Munch Museum for almost five decades. As one of the project leaders involved with Lambda reveals:

> Tøyen has had its chance. For years. People do not visit Tøyen. The tourists. It's only about hundred-and-ten thousand visitors a year, and it

> should be at least five hundred thousand. It is like a national treasure and we do not show it. It is like ninety per cent of the paintings are in the cellar. It is moisty, and they get ruined.

A museum that is not visited is not only a bad tool for development, but also struggles for survival. This is reflected through the Museum's aspiration to become a venue for diverse cultural activities and reach higher number of visitors, as echoed in the staff's ambitions with a new building:

> And I also think that a new Munch Museum in Oslo will certainly be able to attract a much larger audience than we are able to attract today. But even today we should be able to attract more people to the museum, I think, when you look at the Van Gogh museum in Amsterdam that has risen from 2010 to 2011 from 1.4 million visitors to 1.5 million visitors. You see that our colleagues in Amsterdam that actually have a much smaller collection, have been very good at creating much wider interest in Van Gogh's work than we have been able to create for Edvard Munch's work here in Oslo. (Henrichsen, 2012)

This illustrates the emergence of the Munch Museum as an imaginary object associated with different issues rather than only its primary function of taking care of Munch's legacy. The Museum is no longer just a building meant to fulfil the cultural aspect of a neighbourhood or the function of providing a safe repository for the Munch Collection. Through connecting a new building with increased number of visitors and tourists, it becomes an object that plays a role in national development. It becomes an object that would cater to national interests of Norway in being identified as an art nation and attracting more tourists to the country (Byråd, 2005). The new museum building would evoke associations to which people could relate.

In order to understand how a new building that still does not exist in reality can become an object that mobilizes actors around issues, and consequently play a role in shaping "the public", I shall now turn to how Lambda came into life after the architecture competition.

4.2 There's a new Munch in town - Lambda's coming into life

Buildings that arouse public attention and cause disputes and controversies have a 'social life' of their own (Yaneva, 2009b). This concept is adopted from Appadurai's claim that objects have a social life, a career, a biography, and a shifting identity (see Appadurai, 1988). Even buildings "in the making" have a social life, as Yaneva demonstrates in her study of the addition to the New Whitney Museum (Yaneva, 2009b). What is perceived as a building in this stage is the various representations of how the building is imagined. These materialities come in form of sketches, textual idea presentations and rough 3D models to start with. Then they evolve into more elaborate analyses and plan drawings, façade studies, photo renderings and scale-downed models.

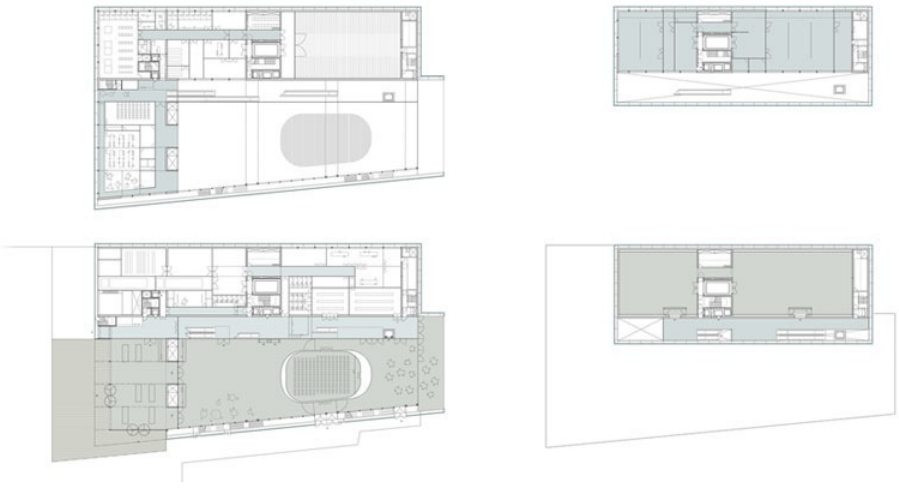

Figure 1: Floor plan drawings of Lambda, showing the solution of functions in different floors. (Source: Herreros Arquitectos, 2009, Retrieved from: http://www.herrerosarquitectos.com/Ind_Proyectos.html)

These texts, images and models are the working tools for architects through which they envision, develop and understand the building from a single idea concept to an actual life-size structure that takes years to build. They are meant to be mobile and hold their shape, both physically and associatively - they are objects that Latour calls *immutable mobiles* (Latour, 1987) (see figures 1-3). This means that they can be moved around from the architects' practice to the hands of the review committees, decision-making bodies, the press or the public, and still convey a relatively unaltered network of associations (Law & Singleton, 2003: 3). But what happens if this network of associations expands? How does that affect the building "in the making" and the roles these representations are meant to play?

Figure 2: A rendering of how the museum lobby would look like.
(Source: Herreros Arquitectos, 2009, Retrieved from: http://www.herrerosarquitectos.com/Ind_Proyectos.html)

From its inception, Lambda was designed to respond to several issues. These were formulated in the programme for the architectural competition, but also came forth from the way the actual competition was designed. In addition to meeting the technical requirements, the new museum building's main task was to enable the association between Edvard Munch and Oslo. The museum also had to become a hub for an array of multi-functional artistic activities, such as hosting of international exhibitions (which the old museum could not), and become the country's most visited museum (Henrichsen, 2012). Another set of intangible goals had been placed upon the new building: becoming a national arena for dialogue, interaction, understanding and cultural experiences (Kommune, Kulturetaten, & Balas, 2009).

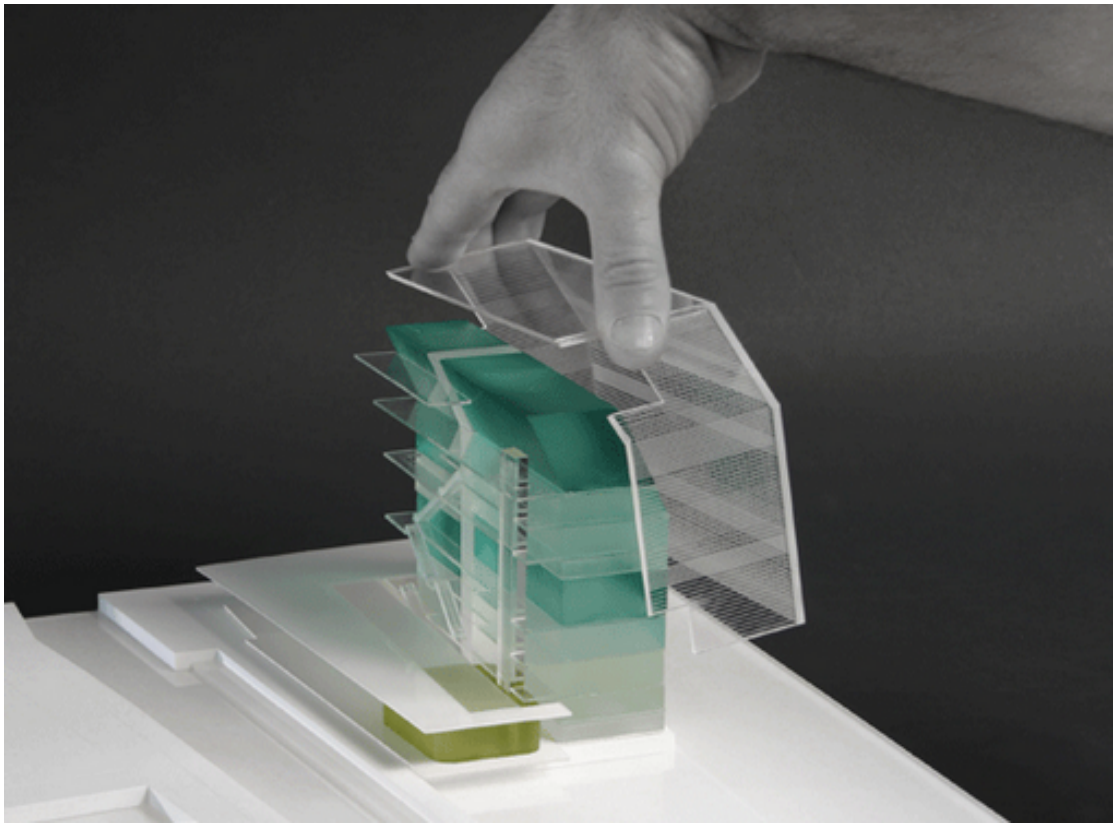

Figure 3: A scaled-down 3D model of Lambda building.
(Source: Herreros Arquitectos, 2009, Retrieved from: http://www.archicentral.com/herreros-arquitectos-wins-first-prize-for-munch-museum-oslo-norway-15007/)

The building would reflect Bjørvika's goal at becoming an "exhibition window" for sustainable contemporary planning and building. Together with the Opera House and the Deichman Library, it would create a new cluster of "varied cultural institutions" in Bjørvika, helping to realise Oslo's ambition of becoming a Fjord City (HAV Eiendom, 2009). These were all goals that were indicative of how the museum's role in society had changed from a local development tool into a national regeneration powerhouse.

On the other hand, the competition's format as a closed one with ten invited starchitects[6] and ten pre-qualified architect offices was an attempt to address Oslo's problem at attracting famous international architects to design in the city. As the administrative director of the company in charge for organizing the architecture competition, Eva Hagen reveals:

> One problem for Norwegian architecture contests is that we didn't seem to get the international starts to participate. And since Munch is such a huge artist we wanted that. So our goal was an international competition and how do we get the international stars to participate in the competition (E. Hagen, 2012).

Norway with its exceedingly tedious processes of deliberation and procurement of public-funded projects, and a habit of cancelling the implementation of winning projects of architectural competitions, had long been 'black-listed' by international architects (Funck, 2012; E. Hagen, 2012).

[6] Starchitect is a term referred to star architects - architects who have achieved wide international recognition and fame.

When the first images of Lambda as the winning entry were released in April 2009, they were meant to convey a specific message: the new Munch Museum would be a powerful symbolical statement about Munch's place in the Norwegian society and Oslo's new identity. This excerpt from the competition jury report illustrates these intentions and gives instructions on how the building should be 'read':

> The external architecture of Lambda is light and communicative. Its volume presents itself as alive. (…) One of the underlying intentions of the competition program for the museum was to provide a basis for establishing the museum as a landmark. In Lambda these intentions are reached by selecting the very visible site at Paulsenkaia, by the relative height of the project, and by the organization and surface of the museum project, illuminating the museum life and making the museum a focal point in Bjørvika and Oslo This museum will be a landmark in the Oslo basin - that reveals a new outstanding place in Oslo's topography to the public. It is a building that does not detract from other key projects, but lends itself to the diversity of Oslo's cityscape. Visitors to the building will be able to sense the life outside, and the people outside will sense the life inside the building. The building's form and position of the Paulsenkaia creates a relation between the fjord, the museum and the high-rise buildings in the city behind. This enhances the course of the Aker River, brings order to Bjørvika and accentuates the river's position as in important symbol of Oslo's identity. (Jury's Report, 2009)

But what others saw was another story. Lambda's height of nearly 60 meters and the large volume immediately prompted the Municipal Agency for Planning and Building Services to recommend a fifteen meters cut on the width and breadth of the building. Oslo's Cultural Heritage Management Office also demanded a reduction in height from fourteen to twelve floors (Christiansen, 2009; Plan- og bygningsetaten, 2009: 4). The building's organization as a vertical museum, where the different functions are organized on top of each other, rather than on the same horizontal plane as in the traditional

museum layout, was pointed out as unconventional and controversial. Lambda with its height, simple shape and glass façade created associations with an office building (Bjørn Brøymer, 2009; Hvoslef-Eide, 2009). The building was branded right out as an ugly, uninspiring glass-box by the press. Even though it seems that Lambda failed to please the aesthetic buds of many, one has to bear in mind that aesthetics is a difficult issue on which to reach consensus (Ryghaug, 2002).

To discuss how the same images of Lambda evoke different associations in different actors, and how these become connected to specific issues, I will focus on two examples: Lambda's façade, and the building's communication with surrounding.

4.2.1 Transparent communication vs. energy drain

The jury had evaluated Lambda as light and communicative, and this was particularly due to its glass façade which opened up the building to the surroundings (Jury's Report, 2009). In one of the first occasions of explaining the building for the public, its principal architect, Juan Herreros, qualifies Lambda as a transparent building that invites to dialogue, and its tipped shape at the top as a symbolical bow in respect to the Opera House that lay beside it (Hoffengh, 2009). The glass façade was a form of expression, and not an issue with significant bearing on the internal climatic function of the building (ibid). As Herreros explains to one of the daily newspapers:

> Lambda is a dynamic building where the view changes as one takes the escalators from one floor to the other. The material on the facade reflects the light and water in order to give an organic expression. The interior is composed of closed halls, with a single entrance in each one in order to meet the security requirements. (…) It is not a glass building as many claim, it is only the staircase part that is made of glass. The rest is built in concrete covered with glass, which is a must for a building that will house art that is sensitive to light. (Hoffengh, 2009)

Herreros underlines that consideration had been paid to "using recycled materials and developing advanced energy supply system that powers from the fjord" (Hoffengh, 2009), as measures that secured the design's environmental friendliness. The message that images of Lambda sent, in architects' opinion, was that of an open and a living museum, a building with "magnificent views over the city and the fjord", providing a "breathing space" and possibilities for "concentration and tranquillity" (Herreros Arquitectos, 2009). The controversial façade was only a mean to achieving aspects that are intangible, qualitative and difficult to be uniformly understood.

Figure 4: The image of Lambda used in the Jury Report cover, meant to illustrate its light and communicative façade, conveying a sense of being alive. The same façade, however, conveys concerns over the building's technical aspects for the opponents.
(Source: Herreros Arquitectos, 2009. Retrieved from Architectural Competition Jury Report, 2009)

But where architects and the jury saw lightness and communication, museum experts on the opposing side of Lambda saw errors in technical judgment. In expert opinion, designing a museum warrants thinking outside the box, because the user of the building in reality is the collection it houses (Hutchings, 2012). Technically speaking museums are "very different beasts" (ibid.) and, particularly art museums demand a very precise climatic stability in terms of temperature and air humidity, as well as exposure to light (Cassar, 1999; Hutchings & Skaug, 2011).

Figure 5: The glass façade viewed from the inside. Its appearance would change during the day, and give visitors the possibility to enjoy the fjord. In the dark, it would provide a glimpse into the life inside the museum. But to the experts opposing Lambda, this meant that the climate in the dynamic part of the building would be difficult to control, and as such would pose a risk to the paintings that require stable climate. (Source: Herreros Arquitectos, 2009, Retrieved from: http://www.herrerosarquitectos.com/Ind_Proyectos.html)

What experts could deduce from the first images of Lambda in the press was that building had an extensive glass façade, which only meant problems with regulating the inner climate in the museum and dependence on technology to achieve this. One of the more active museum experts on the opposing side of Lambda, Jeremy Hutchings elaborates:

> I don't think we even got to arguing about the technical specifications of the sustainability of the building. Once you get past the fact that moves from the foyer that is southward facing that is probably ten thousand lux and then in the museum it has to go down to 250 lux. The way I put is: OK, you walk into a black hole on your way in, in your way out you need eye surgery (laugh). There is not that many of those fundamental issues that were actually taken into the consideration (Hutchings, 2012).

The issue of light exposure was connected to that of technically controlled climate and the ambitions of Lambda to be a sustainable and passive building with an A energy mark (Kulturbyggene i Bjørvika, 2011). Due to its design, Lambda relied heavily on technology to meet these benchmarks, a solution that was a potential challenge, experts on both sides claimed. Yet, for the experts opposing Lambda relying completely on technical solutions was an insensible route to go down, particularly since it would mean high running costs for the building and be potentially unreliable (Hutchings, 2012). Museum expert, Jeremy Hutchings:

> I do not trust their arguments for environmental control and things like that. Trying to control a space like that when you have an open space with escalators going up on side, when you are going to get layerings of different environments and God knows what, you are going to get some interesting thermal effects, and then just by saying we have this concrete box just next to that and are going to control the environment within that concrete box, it just doesn't ring true. And it also will require a very high-

> energy solution, to actually achieve the sort of stable environment that they are proposing (Hutchings, 2012).

These discussions on the technical qualities of the façade stemmed primarily from the first images that circulated between the press and interested groups (Skaug, 2012). As such, these were "presumed technical qualities" (Slyngstadli, 2012) that lingered on even as the building's design moved from concept idea phase into user development design. As Lambda continued to be discussed in public, the images of the building remained the same, but its meaning for at least some of the actors changed. While each of the actors had their own understanding of the building based on its drawings, these material representations seem to obtain another role: that of facilitating the discussion about Lambda's qualities as a building.

Here I focused on the different interpretations of the façade of the building, inferred only through framework provided by the images of the buildings. Even though the discussion is about materials and conceptualizing the building, it is used by actors to connect it to different issues on which Lambda is thought to have an effect, such is the environmental benchmarks of the city, creation of public spaces, collection's security and financial aspects, to name a few (Skaug, 2012). These all come into play as issues around which actors mobilize their support or objection for the building. Before I discuss how Lambda takes the shape of an object and how it is "issuefied", I will give another example of how materialities of representing Lambda facilitate the association the issue of Oslo's urban development.

4.2.2 Lambda and the vision of an 'open' Fjord City

When the move of the Munch Museum to Bjørvika was announced, it was presented as a step closer to realising the vision of Oslo as a Fjord City (Fagerli & Vorkinn, 2009). This vision and how Lambda, as a high-rise museum, enables this ambition becomes one of the main issues with which the discussion on Lambda would resonate in the years to come.

The vision of the Fjord City, adopted politically already in year 2000, envisaged urban revitalization of large areas of Oslo harbour, previously used as docks and for industry purposes (Plan- og bygningsetaten, 2006). This meant that seafront areas, such are Bjørvika, Akker Brygge and Tjuvholmen, would change their function into residential, commercial and recreational areas. In Oslo politicians view, this was a historic chance to shape new parts of Oslo from scratch, bring in the fjord closer to the city centre, and "open the city towards the fjord" itself (Oslo Kommune, 2009). However, envisioning an 'open city' and implementing the same vision, prove to be two processes that are difficult to align in practice. Many of the qualities attributed to this planning vision, such is the "openness" discussed here, have different meanings for different actors in the process. How these qualities are translated into features of the urban space is a subject to interpretation and a source for disagreement. I will now draw attention to an urban development complex in Bjørvika, to which Lambda becomes associated in the process of public discussions.

The "openness" as understood by the decision-makers meant providing access to the harbour by placing residential, commercial and cultural functions in the area (Plan- og bygningsetaten, 2006). A high-rise commercial and residential complex, named Barcode,

implemented in Bjørvika at the same time when Lambda was announced, was considered precisely as a way of enabling this access (Oslo kommune & strategienheten, 2009). The project foresaw construction of twelve high-rise buildings, five of which with a height of 100 m above the sea level, but with small corridors between them insuring vistas to the fjord (Plan- og bygningsetaten, 2006). The project was unusual for Oslo, which is characterised by its flat and extensive urban texture with very few high buildings. The Barcode buildings fell in great distaste with many of Oslo's inhabitants (Funck, 2012; Slyngstadli, 2012). Barcode was publicly branded as a "wall" that would separate the old (and now multi-ethnic) parts of the city, such as Grønnland and Tøyen, from the new gentrified ones being built in Bjørvika (Plan- og bygningsetaten, 2007). Dissatisfied with the direction that urban development in Oslo was taking, community members mobilized in campaigns to stop the building of, what they considered as the "Bjørvika wall" (see e.g. Redd Fjordbyen Oslo; StoppBlokk). In 2006, thirty thousand signatures were gathered in an online petition to stop the Barcode (Redd Fjordbyen Oslo; Wium, 2009).

Opponents of the Barcode argued that the project did not 'open' the city towards the fjord, but closed it. To support this argument, they provided rendered images from the same view point from where the developers claimed it was possible to see the fjord behind the building complex (Redd Fjordbyen Oslo). Only in the campaigners' version the Barcode buildings completely blocked the view of the fjord.

Figure 6: The differences in understanding and imagining the impact of the Barcode buildings before they are finished. (L) The campaigners and (R) the developers' version of how the buildings would affect the vistas towards the fjord. (Source: Aftenposten, 2006. Retrieved through: http://redd-bjorvika.blogspot.no/index.html#2833207648517479265)

Lambda's monumentality achieved with a height of almost 60 meters was the most striking and debatable aspect of the building. The architects seemed to have been aware of the building height's potential to be become an issue, as it is suggested by the comparisons given in the Lambda presentation leaflet (Herreros Arquitectos, 2009). Here, Lambda is compared to other high-rise buildings in the city, as well as to the Barcode complex, as a way of showing that taller buildings had been built previously.

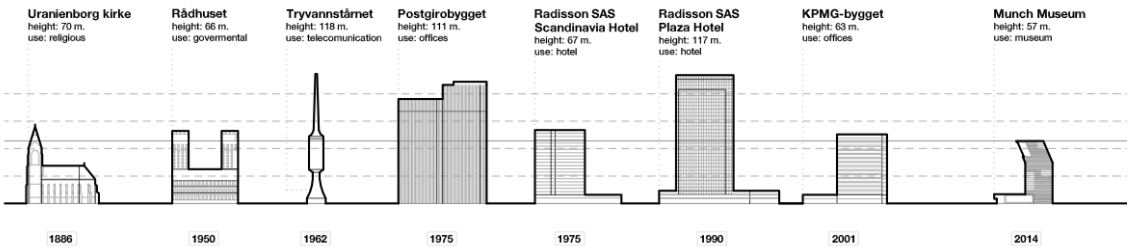

Figure 7: Lambda's height compared with other landmark buildings in Oslo
(Source: Herreros Arquitectos, 2009. Retrieved from: http://www.lpo.no/getfile.php/Prosjekter/Munch%20steenersen/Lambda_ENG_screen.pdf)

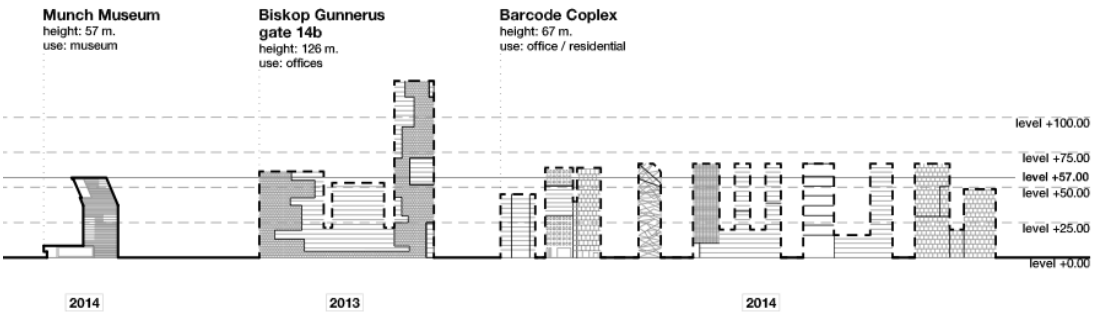

Figure 8: Lambda's height compared to the Barcode Complex.
(Source: Herreros Arquitectos, 2009. Retrieved from:
http://www.lpo.no/getfile.php/Prosjekter/Munch%20steenersen/Lambda_ENG_screen.pdf)

So how did Lambda's height become an issue that stuck out like a sore thumb? Especially since higher buildings were being built just behind it? How did it become a poster child for the undesired direction that implementation of urban vision of Oslo was taking, and as such became even more opposed?

Emphasis of Lambda's verticality was the first step towards making this connection. One of the first associations between Lambda and the high-rise Barcode in its backyard were established in the jury report that the "building's form and position of the Paulsenkaia creates a relation between the fjord, the museum and the high-rise buildings in the city behind." (Jury's Report, 2009) The second association were the discussions of building's glass façade and its mere height, referred to on many occasions in the press as the ominous "fourteen floors" and "fifty-seven meters" and illustrated by the image of a towering Lambda (Figure 4.). That is why, in the eyes of many, "building a glass wall between the city and the fjord", with Lambda as its most outer point, is not the a "sensible thing to do if that is the vision of Oslo as the fjord city, you sail in you see a glass mirror" (Hutchings, 2012).

Figure 9: A rendering of Lambda with the Barcode complex and the city in the background. (Source: Herreros Arquitectos, 2009, Retrieved from: http://www.herrerosarquitectos.com/Ind_Proyectos.html)

Meanwhile, the only available image of Lambda where it can be seen with its surroundings was one of the least published images in the press. Even as such, the building's precise impact, when it is built, is difficult to extract from the images, as the case of the Barcode shows. Therefore as an image, to some it conveyed the message of visibility and a landmark, qualities sought for the Munch Museum (Slyngstadli, 2012). To others, such as the opponents in Oslo Byes Vel, an association committed to good urban environment, it was another high-rise building. Lambda was seen an extension of the Barcode to which they said "No" in 2006, prompting them to call for halting of Lambda's construction (Wium, 2009). Architect Lisbeth Funck[7] a member of the Selection Committee of the international competition for Munch Museum and a lecturer at AHO, explains that Lambda came to be synonymous with the Barcode because the discussion about values concerning the whole area had not been taken up when the Barcode was in the planning process:

[7] Lisbeth Funck herself participated in 2000 in the competition for regulating the area in Bjørvika where Barcode is built. The competition for regulation of the same area was re-announced in 2003, and produced Barcode as the winner.

> It is a long history of values. When we did the competition at the time, we talked a lot about values, what kind of city we want to build. I man in Barcode, I don't know… There was this configuration with different blocks. I mean, it seems like they haven't been able to take this value of quality in discussion, and that also jumps back to the Munch Museum. I mean instead of talking about the whole area, it's only about this little spot and they separate it from the rest. (...) There is no context in this discussion.(Funck, 2012).

This openness to interpretation of material forms of representing Lambda result in, what I will call an "imaginary Lambda" that as an object is a result of discussion on different issues. Different actors give different meanings to this building, constructing its imaginary form through different issues that they associate with it. Yet, Lambda still is the same building represented through the same image. It is the issues that each actor sees in these images that are different. As shown in the first example of the glass façade, technical aspects are used to associate the building with much larger issues and concepts. In the second example, the "imaginary Lambda" as an object becomes the focus and interpretation tool of the implementation of Oslo's vision as an 'open' Fjord City.

4.2.3 The boundary object of an imaginary Lambda

What these examples show is how easily it is to attribute different meanings to a set of material representations of the building or a vision, even though they are conceived to convey relatively stable associations network as *immutable mobiles* (Latour, 1987). The images of Lambda carry diverse information from which different actors create a multitude of associations with issues they promote. Having a static shape but possessing interpretative flexibility, these images become the base on which the public perception of Lambda as a building is anchored. Since they cannot talk back, they get transformed and

reshaped, occupying a different place in each of the actors' worlds. The "imaginary Lambda" that is constructed as a result of these discussions, attributions of meanings, and translations, is a boundary object (Star & Griesemer, 1989). As discussed previously, boundary objects are objects that are defined and have static attributes in many aspects, but in others are mouldable and subject to transformations. Through these processes, they fit into each actor's view of the world (Star & Griesemer, 1989: 393). Lambda that is discussed is visually recognizable to all actors, therefore in the aspects of material representation it is a robust object. Yet it is the meanings of these images that are transformed, adapted and translated to cater to the interests and purposes of each actor. In this sense, the boundary object of Lambda can be considered a product of each actor's translation through which they seek to mobilize support for themselves. It is a collaborative creation that at the end of the discussions brims with issues that each of the actors brought to the table. It becomes an "issuefied" object(Marres, 2012), with the potential of affecting the actors in the network. In this capacity, the "imaginary Lambda", put into life through discussion becomes an actor in its own right, capable of creating its own network and empower other actors. It is precisely this capacity that I would like to explore in the following chapter, when I look at the practices of constructing the public in the case of Lambda and Lambda's role as an "issuefied" object in giving shape to "the public".

4.3 "The public" of an imaginary public building

Planning and design process for a public building, as mentioned previously, is an opportunity for exercising democracy by involving the public in the process of planning (Apostol, 2007; Michialino, 2006). To understand how public building planning is carried

out in practices, it is vital to look at the practices through which "the public" is constructed and enacted. This is because as an entity and an actor in the process, "the public" is defined vaguely and dealt with only within the regulatory frames (Conway & Roenisch, 2005; Jenkins & Forsyth, 2009; Richardson & Connelly, 2005).

The controversy around the new Munch Museum in Bjørvika shows a difference between 'the public' enacted through procedural deliberation mechanisms in public planning processes, and "the public" that emerges as the building is discussed in the opinion, mobilizing around issues with which the building became synonymous. To examine the entity of "the public", this study investigates the relations between what I previously called the "imaginary Lambda", the issues this object embodies and "the public" that is shaped as a result of discussions. The following presents an analysis these relations.

4.3.1. Public hearings - practices of public formation

In most democratic countries there is now a well-established strategy of 'including' the public in the process through public hearing, debates and display of plans in city halls or public libraries. Members of interest groups and concerned individuals have possibilities for sending in remarks, as a way of having their say in the process. This is a result of an increasingly audited system of planning, where the support of the community for the plan has to be established (Richardson & Connelly, 2005). But in a more general sense, this public participation is part of the efforts to re-establish trust in public decision-making (ibid.). In Norway, these public inclusion mechanisms in the planning process are stipulated by the Planning and Building Act and more precisely decided on plan-to-plan basis (Miljøverndepartementet, 2008). While scholars urge that

these “political technologies” be seen as “tools for public involvement, for democratization or deliberation” (Asdal, 2008: 13), a study of international cases of public involvement in architectural processes, reveals that public deliberation has primarily an informative role (Jenkins & Forsyth, 2009). This means that public involvement mechanisms are there to better inform the decision-makers, rather than achieve meaningful participation of the public in the process (Jenkins & Forsyth, 2009; Richardson & Connelly, 2005: 79). Architecture theorists have raised concerns about “public’s” capacity to understand the information it has access to, especially in the early stages of the project, when they are met with concept ideas that are rough, unelaborated and often differ substantially from the final building (Conway & Roenisch, 2005). These are concerns built on the expertise and knowledge approach to public-formation. However, public buildings and urban development plans are not only about understanding the body of knowledge at hand, but also about issues and values that these objects and visions embody. With this, a new type of expertise emerges, that of “matter of concern” and in it, the boundaries between the expert and the layperson become blurred. Experience from the field of STS is a testament to this, where emergence of an “expert public” outside the public-involvement mechanisms has been recorded. ANT scholars, on the other hand, have drawn attention to more interesting ways in which public can be constructed: around issues and objects that facilitate those issues (see e.g. Asdal, 2008; Bruno Latour, 2005; Marres, 2007). This approach, examining the capacity of objects to in some way affect the emergence of the public, particularly of objects that in common understanding are associated with specific issues, is of particular interest to this study.

In analysing the role of public in the case of Lambda, it must be made clear that the public involvement in the process is not confined to the architectural process of design, but should be seen in conjunction with the accompanying decision-making process. As a consequence, the role of public will have policy and political implications, which due to the purpose and constraints of this thesis, remain to be investigated on another occasion. Here, I will analyse the construction of "the public" as a part of the discussion on the architectural building, accounted through project's documents and personal accounts of different actors. I look at the practices that form the public, and issues around which "the public" is constructed and enacted as Lambda is discussed publicly.

The first encounter of "the public" is in the competition program, where it is defined in relation to the functions of the new building. Clear distinctions are made between "the public" and "internal" areas. The following illustrates how the building's scripted functions construct a "public" that is the visitor and a temporary user of the building:

> The different functions must be placed conveniently for the visitors' movement into and through the building. It is important to ensure that visitors feel welcome as they enter the area. (…) The museum's public areas should help create activity in surrounding outdoor areas and be a meeting place for everyone in the city. It should be possible to keep the public areas open, individually or jointly, outside of exhibition opening hours and to close them off physically from other activities in the building (HAV Eiendom, 2009: 20).

This shows that “the public” is a group that creates activity in the building, and extends this activity beyond the museum’s opening hours by having access to other functions not related to the museum (restaurant, shops, etc.). By the description of public amenities, the visitor’s presumed interests are the experience of art, purchase of museum paraphernalia, and occasional conference attendances (HAV Eiendom, 2009: 19). This kind of definition of the public is common for architectural concept programmes, as they primarily deal with needs of the users of the building designed. The “public” that could potentially refer to an actor that does not necessarily physically experience the building, but in some way is affected by it, is rare in these situations.

A look at practices through which “public” is constructed in the process of discussing the building after official announcement for its detailed regulation plan February 2010, shows that a series of open meetings, presentations, lectures and debates in different venues were organized to ‘involve’ the public (HAV Eiendom, 2010). The most intensive effort to include “the public” came in the first week of March 2010, with consecutive meetings with “the people” held three days in a row, capped with a lecture at the Architecture School of Oslo (AHO) on the fourth day. The centre stage in these meetings was reserved for the experts presenting the building: the head of the municipal department for urban planning, an expert from the Munch museum and the architect, Juan Herreros (Bjørkeng, 2010; Funck, 2012). How this format of meetings with the public is carried out, implies that the public was constructed as a group that needs to be informed and educated about the different aspects of Lambda and urban planning as a part of which it was carried out (Bjørkeng, 2010). However, as a participating architect recalls, these meetings were attended only by “very few of the public”, with “mostly politicians,

architects and some critics" being in attendance (Funck, 2012). Speaking of "the public" involved in the process, Eva Hagen, administrative director of HAV Eiendom recollects that the most visible were the project opponents:

> We invited for public meetings, and were public debates. And I remember in the first public meetings, they were like a hundreds of people there, but they were like ten people talking. And they were all negative. And that was it. (E. Hagen, 2012)

Another attempt at enactment of "the public" was undertaken as a part of the deliberation mechanisms in the planning process, when the actual regulation plan for Munch area was put out for public discussion in January 2011. The "institution of public hearing" (Asdal, 2008) is devised as a public involvement tool with the goal of making the public a part of the process. In functioning practice, this entails construction of the public based on focus and interest groups, i.e. different stakeholders (Richardson & Connelly, 2005). In the case of Lambda's, "the public" to which the hearing mechanisms aimed at were members of institutionalized interest groups, such as the different associations in Oslo and interested individuals who had seen the announcement in the newspapers and could view the regulation plans in one of the three display locations in Oslo (See Plan- og bygnigsetaten, 2011a; Plan- og bygnigsetaten, 2011b).

Even with remarks sent in by concerned parties within the foreseen deadline, this form of "public" construction is vulnerable to bias in representation, particularly as it is no guarantee that it reaches all the concerned individuals (Conway & Roenisch, 2005). Those involved in the project admit the public is very difficult to deal with, especially

since “only those who mean something very strong that speak out loud. The majority do not talk at all.” (E. Hagen, 2012)

While decision-making actors constructed “public” through hearings and debates, another version of “the public” was being enacted in the media. This “public” is characterised not by its pre-scripted interest in the project, but as groups concerned with different issues that Lambda stood for. This was what eventually would come to stand for “the wide public”, quoted in the newspapers that so deeply came to dislike and oppose Lambda (Aftenposten, 2011; Rieber-Mohn, 2011). And this was made possible by the interpretative flexibility that Lambda as an “issuefied” boundary object possessed.

4.3.2 Lambda and the issues it becomes

As previously stated, this thesis attempts to investigate the capacity of objects to affect formation of “a public” as one of the key entities in the processes of planning and discussion in public building projects. In order to account for how objects come to have effect in politics of deliberation, one has to pay attention to how things are problematized (Marres, 2012). This means that investigations have to be made on how actors define each other, by defining their identity and goals, and how they translate their interests through issues in order to create alliances that stabilize their position (Callon, 1986b: 59-61).

When Lambda was introduced to the public, it was as a result of a process that followed the decision to move the existing museum from its current location in Tøyen to the newly revitalized area of Bjørvika. As discussed earlier, the opposition to the move had existed since it was made public in March 2008, and the interests of a well-

formulated and organized community to keep the museum at Tøyen were underlying themes of the debate on Lambda.

As Lambda failed to immediately hit the right notes with the actors inside and outside the process, the physical attributes of the building became the source of an array of issues used to mobilize support. As Eva Hagen points out: “I think the architecture of the building speaks against it, because it is not intuitive thing to like it. I think you have to study it to like it. It is not catchy. (…) There is no 'wow' factor.” (E. Hagen, 2012) An issue that Lambda resonated the most with from the start was that of providing the Munch collection with a unique and monumental building. It was a desire strongly formulated as one of the main objectives that the new building would have to fulfil, and one of the key arguments for choosing Lambda as the winner of the competition (Jury's Report, 2009). As a desire, it did not translate effectively into issues to which the public opinion could easily connect, despite what seemed to be a general agreement on Munch’s importance for the nation (Funck, 2012; E. Hagen, 2012; Henrichsen, 2012; Hutchings, 2012; Skaug, 2012; Slyngstadli, 2012).

When a short article in Aftenposten brought attention to how much Lambda resembled a hotel in Las Palmas designed by the same architect, a wave of public reaction ensued, even by those who were not concerned with the move from Tøyen and localisation of cultural institutions (Andersen, 2009; Grøtvedt, 2011). Nobody wanted a “recycled copy” (Andersen, 2009) of another building to honour the great Edvard Munch. With this take on problematizing Lambda, despite architect’s claims of a minor “similarity in silhouettes” (Hovland, 2010), the discussion on Lambda becomes “all about status, kudos, values and everything else” (Hutchings, 2012). Here is how an art historian

associates Lambda's appearance with the country's traditions, value, originality and its cultural elite:

> …(E)ven as museum directors stand on the rank and demand "Lambda" as the signature building for Munch's visions. That it is a failed hotel building from Gran Canarias that has stood as a model for the museum building and Munch's originality, does not seem to affect them in the least.
>
> The Norwegian cultural elite has not exactly shown a backbone in defending the country's traditions and values, unless it has been lucrative for them or given them prestige overseas. To fall head over heels for a copy of a hotel, Lambda, devoid of originality and architectural qualities, does not precisely testify on good judgment, or taste and cultural formation. (Grøtvedt, 2011)

Another implication of Lambda's appearance, particularly that of its glass façade, vertical solution and an open dynamic part, is the articulation of concerns over its technical capacities for being sustainable and a museum fit for the Munch Collection (Hutchings, 2011; Hutchings & Skaug, 2011). These issues were some of the first to be taken up, almost as soon as Lambda was announced. Museum and conservation experts, Tøyen enthusiasts and environmentalists claimed that Lambda is "a wrong concept" (Hutchings & Skaug, 2010) in terms of design, and that it relied heavily on technology to meet the technical requirements. Its shape, functions and materials all were considered prospective security, financial and logistics problems (Hutchings & Skaug, 2011). These and Lambda's potentially high budget (Brostrup Müller, 2009; Skaug, 2011) became key issues around which the first group of opposition would aggregate in public. Lambda entered the design and planning process at a time when the Municipality of Oslo was experiencing "the biggest scandal" (Berge, 2009) in its modern history. The Department

for Sports had lost the financial control over the budget for construction of Holmenkollen ski jump and was forced to borrow money. Many argued that Lambda, with budget estimates at around 1,6 billion NOK, would end up one of the most expensive cultural undertakings in Oslo's history. This issue was directly problematized as a question of municipality's capability to successfully complete large projects and responsibly invest people's taxes (Berner, 2009; Brostrup Müller, 2009). Oslo Municipality's credibility was at stake with Lambda.

The technical issues are never really taken up and rebuked by actors supporting Lambda. That is because the museum experts involved in the process were not allowed to talk in the public or write in press (Hutchings, 2012). The project manager for the museum user group elaborates:

> That was one of the great mistakes that the city did. Because the project organisation, the architect, and us, the users, wanted to really go into public debate about the qualities of the building more than a year before. Whilst the politicians and the municipality agency of culture wanted us to have a negotiation first with the other political parties. So we were not allowed to initiate debate before it was too late. We weren't allowed even then, but then some of us disregarded it and just told everybody what we meant. (…) We worked a lot with the conservators and how they wanted to have it and we came to results that were very good. We should have been allowed to talk about them. (Slyngstadli, 2012)

For the largest part of the public debate, it was mainly the architect of the building, Juan Herreros that was involved in discussing the building and its characteristics. Herreros, however, chooses to focus on refuting what he sees as key misconceptions about the building, such is that Lambda not being a glass building, but a concrete one

packed in a glass façade and that meets the environmental benchmarks (Kristensen, 2009). Pointing out how the light would penetrate the dynamic part of the building and the interesting details it would have, did little to address head on the technical aspects of the building and convince those in doubt (Kristensen, 2009). Lambda's opponents were talking in numbers, presenting facts on what a good museum building should be and comparing the costs of building Lambda to building a new museum in Tøyen (Aslaksen & Skaug, 2011).

This difference in approach of discussing the issues pertaining to physical aspects of the building, gives the debate a new dimension: that of expertise, with the "experienced" museum experts seemingly positioning themselves outside the process of building Lambda. Consequently, issues that Lambda evokes are put in a new discussion frame: It is the collection and its values that have priority, not the need for cultural landmarks in Bjørvika and political ambitions of "putting Norway on a map" for tourists (Skaug, 2012). Though the preservation of the collection is a primary issue of concern for the actors supporting Lambda too (E. Hagen, 2012; Henrichsen, 2012), the opposition's take on the issue leads towards keeping the museum in Tøyen, and connects the discussion to the localisation issue (Fortidsminneforeningen, 2011). Interests of the actors in keeping the museum in Tøyen are, yet again, translated into a range of new issues with much broader effect.

This spin on the debate by the opposition opens up the possibility for constructing "the public" in its own terms. A more profiled "public" begins to take shape in the newspaper columns, television debates and discussion forums. As an entity, it increasingly reflects the opinions of Lambda's opponents, particularly of those who, by

arguing against technical aspects of Lambda and its possible skyrocketing costs, promote their interest of keeping the Munch Museum in Tøyen. At this point, the first spokespersons of the opposing "public" emerge: they come from the ranks of academia, art and architecture. Through them the arguments for keeping Munch out of Bjørvika seem more clearly formulated and issues problematizing Lambda more precisely defined and argued. Even as the building's proponents mobilize towards what proved to be the end of public discussion on Lambda, the issues around which "the public" is shaped are already in place. They were put there primarily by the opposition.

Lambda's visual impact on its surroundings is another aspect that comes to directly link Lambda with the larger discussion on how the future of the Oslo as a fjord city is implemented. This vision was already regulated formally in 2008, but it was through Lambda that, at least some part of it, was being materialized. As shown earlier, Lambda's height and glass façade are aspects that problematize the building in connection to its famous neighbour the Norwegian Opera House and the much-opposed Barcode project (Bjørn Brøymer, 2010). Lambda's fourteen floors are seen as a threat to the Opera and an extension of the Barcode, viewed by many as a wall separating the city from the fjord (Kristensen & Kleve, 2009). An urban planner echoes these sentiments:

> The new Munch Museum with its fourteen floors violates the regulation plan, which limits the height to six stories. Originally, low buildings were planned on Paulsenkaia - perhaps an aquarium. Now, Lambda becomes a visual barrier. The views from the Medieval Park towards the fjord, towards the Akershus fortress and Hovedøya are not preserved. (Markussen, 2010)

This type of problematisation of the building's height and volume is voiced by many and often during the three years of Lambda's discussion, and it links Lambda once again to the discussions on city's urban development. It is further strengthened with the entrance of the new Head for Protection of Cultural Heritage Office (Riksantikvaren) in the process. As an actor, the Office for Cultural Heritage was a part of the process already, but the new head of office re-problematizes the issues and reinforces its position. Lambda is an object through which his institution's interests of keeping open visual contact between the Medieval Park in Kongsbakken and the fjord are translated in issues to which other actors can relate to, namely that of stopping high-rise building in Bjørvika. Here is how Lambda's association with concerns on urban development of the city are problematized:

> Lambda represents a further blocking in the cityscape, beyond the approved Bjørvika development. We still believe there is a need to look at the development plans again. In particular, the adopted residential and commercial blocks that wall inside the medieval park from the rest of the historic city. When even the municipality itself is fighting about regulation in order to enable building of Bjørvika, is it not about time to rethink the whole [issue of] blocking with high-rises? (Holme, 2009)

Yet, the interests of the Office for Cultural Heritage undergo another translation as a result of negotiations between this institution and Oslo Municipality, resulting in a new set of issues that are added onto Lambda. For this actor, Lambda no longer is associated with the issue of high-rises visually blocking the Medieval Town, and is no longer seen as an extension of the Bjørvika wall. As the Office for Cultural Heritage realises its interest by lowering the height of prospective buildings elsewhere in Bjørvika, Lambda

becomes associated with another issue, that of financial interests of actors in urban development of the affected areas of Bjørvika (E. Hagen, 2012). Consequently Lambda becomes a placeholder for many more issues than originally designed to address.

As this analysis shows, Lambda is used to invoke a range of concerns, both tangible and intangible. Its role in constructing the public in the process was that of a placeholder for issues, "issuefied" object (Marres, 2012). These issues initially pertained to more technical nature of the discussion on what a proper museum building should be, which through a series of translations and re-problematisations of the actors interest, multiplied into more general issues: the urban development vision for Oslo, localisation of cultural buildings, discussion on values of the Munch Collection, and promotion of Norway to the world. As Lambda is discussed, new issues are defined and attributed to it as a result of interest translations of different actors. These translations are carried out in order to create alliances with other actors for the purpose of stabilizing the position of each actor in the network, and not the least, as a mean to further their interests. "The public" that is created in the process, and which towards the end of the discussion is viewed by actors as a single entity that opposes Lambda is consisted of actors who were vocal enough to articulate their issues publicly. Here is how Munch Museum director views the construction of the public:

> The opposition to the building, which I think, was in number minor but in presence quite strong, could play the ground for a very long time, and create a public opinion, without much resistance. So when the discussion in the public sphere was more balanced towards the end of the, let's say, negative decision in the City Parliament, then it was too late actually to have the influence in the political process that it might have had or maybe even should have had. (Henrichsen, 2012)

This uniform construction of "the public" by Lambda's opponents is explained by one of the architects involved in the process, as a culture of not speaking one's mind as long as one is not affected directly (Funck, 2012). It is precisely this degree to which one is affected that is defined by the issues that are debated. As discussed here, the moment issues discussed were related to larger debates, they reached out to more people. As the proponents of lambda increasingly recognized this capacity, "the public" became more vocal and diverse. This is a testament to the fact that issues of more general concern, when taken up for discussion, will result in an "issuefied-public". A public that reacts is a public that acts.

Yet, it is not only a question of which issues construct a public, but also at which point in the process should the "issuefied-public" be encouraged, in order to be able to account for true participation of the public in the process. According to one of the key actors in the process, public discussion of the nature it developed in the case of Lambda is "healthy and necessary, however it should take place before the decision is made" (Henrichsen, 2012).

5. Conclusions

When discussing the role of the public in the planning and design process of a building, architecture theorists have long formulated the need for more authentic and representative participation of the public as a problem (Richardson & Connelly, 2005). Questions are posed whether the traditional public involvement mechanisms are effective enough, and in what other ways can input of "the public" be obtained. This research has aimed at investigating the potential role of material representations in constructing "a public" in the planning processes for new public buildings.

The analysis of the controversy on the new Munch Museum in Bjørvika focused on examining two points: the role of the material representations of "building in the making" in the debate, and the potential of these representations to serve as objects that evoke issues, around which a public can be constructed. Drawing from the field of STS studies, the perspectives of "boundary object" (Star & Griesemer, 1989) and "issuefication" "issuefication" (Marres, 2012) have been used to account for the role of architectural objects and their material representations.

The study reveals that material representations of Lambda mean different things to different actors in the process. While designed to convey specific meaning among experts, the materialities of buildings take on a 'social life' of their own, embodying different meanings and values for each of the actors (Yaneva, 2009b). The meanings attributed to Lambda are a result of different concerns of actors, each formulated through issues that best articulate the interests of the actors. The example of the discussions on Lambda's façade and height further shows that material representations of architecture become boundary objects when discussed in public. Materially and visually,

Lambda is a robust object recognizable to all actors, but it is its meanings that are transformed, adapted and translated to cater to the interests and purposes of each actor. Through these objects, actors discuss diverse issues, some of which might seemingly not even be related to the building at hand. The boundary object of Lambda is a product of each actor's effort to strengthen their position in the process, and a collaborative creation that ultimately brims with issues. It becomes an "issuefied" object (Marres, 2012), an actor in its own right with the potential of affecting others in the network.

The study on how the issues account for emergence of the public shows that Lambda's "issuefied" material representations had direct effect in the shaping of "a public" in the controversy. This "issue-oriented public" (Irwin, 2006) displays characteristics different to "the public" constructed through mechanisms of public participation. It is not a public constructed on basis of predefined groups of stakeholders, but "a public" made of actors uniting around specific issues. As the formulation of actors' interests change, so do the issues they identify themselves with. This is, for example, clearly shown by the change in the position of Head of Cultural Heritage Office towards Lambda.

The case of Lambda shows that discussions on issues of significance can be employed as "tools of democracy" (Asdal, 2008) with the intention of enabling the participation of public in the planning process and finding out what "the public" concerns are. Yet, construction of "the public" based on issues of concern gives a more "fluid public", a public that is perhaps harder to define, measure and enact. Nonetheless, this study maintains, that the "issue-oriented" public has plenty to say in the planning process. In this way, one does not risk building on sand.

5.1 Further research

Study of architecture using STS approaches, without a doubt, merits further research. This thesis is just an attempt to scratch the surface of the vast field of knowledge on interaction between architecture and the social. Many of the subjects that this study touches upon, have great potential for research not only in terms of topic but also approaches that are used.

This thesis has addressed the question of whether issues can result in public involvement in planning processes. Despite evidence that "issue-oriented" public can impact the processes, the effects of this public on politics have not been investigated. Neither is the question of at which point in the process should this type of public discussion be encouraged. As such, they are possible fields for further research.

Mapping of controversies is an endeavour that merits further examination, as a way of giving a better overview of the planning processes, the actors and issues involved. As a study method, if mapping is applied to controversies in architecture, it gives a better understanding of where the centres of power lie and how they change as the project enters different phases.

Another discussion that warrants further research is that of expertise and its role in constructing the public in architectural processes. Even though this is a topic that was only briefly addressed in this thesis, research on it can contribute to opening up the processes of "making architecture". This would ideally lead to better public participation in coproducing the built environment.

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Appendix

Interviewees

Lisbeth Funck, architect and lecturer at the Architecture College in Oslo (AHO). Involved in the process as a member of the selection committee for competition on the Munch Museum in Bjørvika. Interviewed on 18.05.2012.

Eva Hagen, administrative director of HAV Eiendom. Jury member in the architecture competition for the new Munch Museum and project responsible on behalf of HAV Eiendom. Interviews on 30.05.2012.

Stein Olav Henrichsen, musician and director of the Munch Museum. Involved in the process from 2010. Interviewed on 02.04.2012.

Jeremy Hutchings, associate professor in conservation and expert on museum buildings. Involved in process on account of debating the technical aspects of Lambda. Interviewed on 21.05.2012.

Erling Skaug, professor emeritus and conservation expert. Involved as an expert and on behalf of the community action to keep Munch Museum in Tøyen. Interviewed on 23.05.2012.

Ole Slyngstadli, project manager in the National Museum and Munch Museum. Representative of the user group from the Munch Museum in the design and development of the new building. Interviewed on 24.05.2012.